

Ad Memoriam dilecti Magistri mei

**J. Mengal.**

# MISSA SOLEMNIS PRO DEFUNCTIS

QUINTETUS VOCALES

(i.e. 2 Tenoribus, 2 Bassis.)

cum instrumentorum concentu cantanda

ALICE PIETAS

**F. A. GEVAERT.**

Quintetum 2 Violoncelli	fl.	50
Et quatuor Violoncelli & Chorus	fl.	100
Organo & Chorus	fl.	20
Chorus & Organo in Chorus & Chorus	fl.	20

GAUD

GEVAERT

GRUS.

Ad Memoriam dilecti Magistri mei

**J. Mengal.**

# MISSA SOLEMNIS PRO DEFUNCTIS

QUATTOR VOCEBUS

(i.e. 2 Tenoribus, 2 Bassis.)

eum instrumentorum concertu cantando.

À PARIS, 1846.

**F. A. GEVAERT.**

Partitura d'Orchestre	de 2 50
Les quatre Parties de Chœur	2 00
Partitura d'Orchestre	7 50
Parture d'Orgue ou Clavier additionnel de la partitura d'Orchestre	2 50

GAND,

GEVAERT

*Deposité pour la Belgique le 11 Mars 1846*

PARIS. GAUS

## Observations.

Cet ouvrage est principalement destiné à être exécuté par des grandes masses chorales de voix d'hommes.

L'accompagnement se compose de Violoncelles, Contrebasses 3 Trombones 2 Trompettes à Cylindres et Orgue ou Clavier.

Dans les localités où l'on ne pourrait réunir une aussi vaste multitude de Violoncelles et Contrebasses, on pourrait doubler la partie des Violoncelles avec des flûtes et même en deux parties Violons.

Quant à l'orgue, en vue des localités où l'orchestre manque complètement une partie d'Orgue ou Piano seul, pour remplacer tous les autres instruments.

### PRIN

Partition d'Orchestre .....	Fr. 7,50
Les quatre parties séparées de chant .....	2,50
Parties d'Orchestre .....	7,50
Partie d'Orgue ou Piano (réduction de la	
Partition d'Orchestre .....	Fr. 2,50

Pour les sociétés qui voudraient se procurer un grand nombre de parties supplémentaires, il se fera une réduction sur les prix stipulés plus haut.

## Aenmerkingen

Dit werk is byzond'ers bestemd van door een groot getal mansstemmen uitgevoerd te worden.

De begeleiding is zamengeset uit Violoncellen Contrebassen 3 Trombones 2 Trompetten, a Cylindres en Orgel of Clavier.

Naar een goed gezangzamen getal Violoncellen of Contrebassen een kunnen verzamelen mag men de partij der Violoncellen door flûtes en zelfs in gerint van noodzaak Violons verdubbelen.

Besond'ers heeft men, om de andere instrumenten te vervangen, een partij van Orgel of Piano gezangzamen voor de steden en gemeenten waar het orkest volkomenlyk een ontbreekt.

### Pryzen

Orkestpartities, . . . . .	Fr. 7,50
4 Supplementen. . . . .	2,50
Orkestpartijen .....	7,50
Orgel of Pianopartij ( uittreksel der Orkest	
partities, ) .....	Fr. 2,50

Voor de maatschappijen die zich een groot getal van orgelpartijen willen verschaffen zal er een vermindering op de voorsz. prijzen gemaakt worden.

# MISSA PRO DEFUNCTIS,

AUCTORE

F. A. GEVAERT.

PIANO ou ORGUE pour compléter l'orchestre

PIANO et ORGUE ou bel'orchest' le verzoegen

Lento M. 72.

N. 1.

INTROÏTUS.

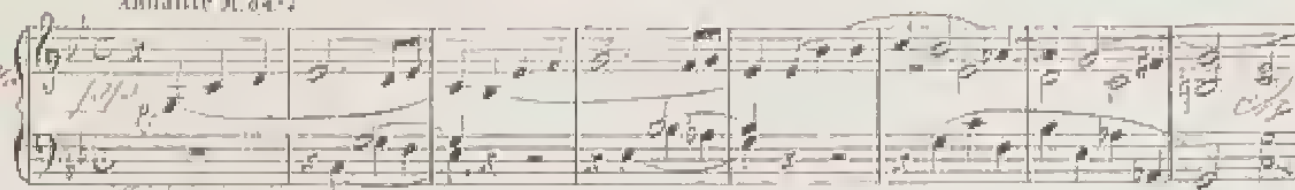
N.B. Avez des choristes suffisamment nombreux et sûrs de leur intonation, l'accompagnement pourra supprimer tout ce qui est marqué en petites notes.

N.B. Indien de zangor's l'accompagnement en l'accompagnement de orgelst' p'antistip' l'orn' ach' x'and'gewerd' l'at'ed

Andante M. 84.

KYRIE.

J

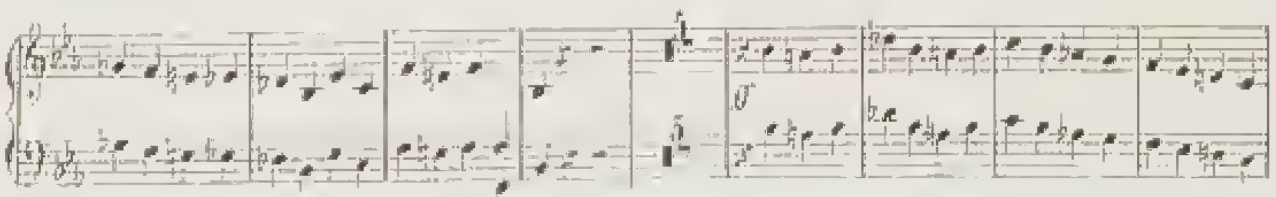






TRAPPE'S TACT.

*Conc. Luché* 5. 2.  
 SEQUENTIA.  
 Allegro M. 126 - 6



Cl. - 5

First system of musical notation, piano and bass staves. The piano staff has a treble clef and a key signature of one flat. The bass staff has a bass clef and a key signature of one flat. The music consists of several measures with various note values and rests.

Second system of musical notation, piano and bass staves. The piano staff has a treble clef and a key signature of one flat. The bass staff has a bass clef and a key signature of one flat. The music consists of several measures with various note values and rests. The dynamic marking *pp* is present.

Third system of musical notation, piano and bass staves. The piano staff has a treble clef and a key signature of one flat. The bass staff has a bass clef and a key signature of one flat. The music consists of several measures with various note values and rests. The dynamic marking *pp* is present.

Fourth system of musical notation, piano and bass staves. The piano staff has a treble clef and a key signature of one flat. The bass staff has a bass clef and a key signature of one flat. The music consists of several measures with various note values and rests. The dynamic marking *pp* is present.

Andante No. 72 - 2

Fifth system of musical notation, piano and bass staves. The piano staff has a treble clef and a key signature of one flat. The bass staff has a bass clef and a key signature of one flat. The music consists of several measures with various note values and rests. The dynamic marking *ff* is present.

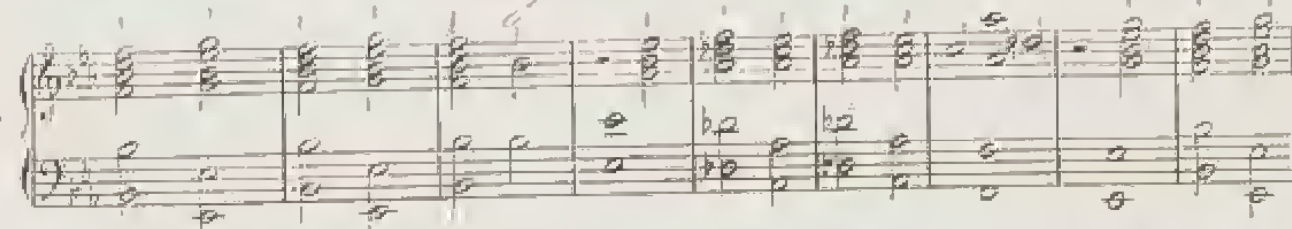
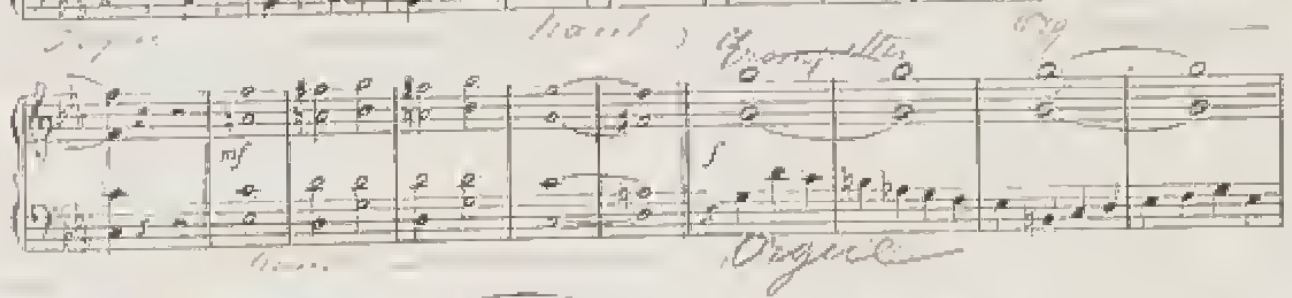
Sixth system of musical notation, piano and bass staves. The piano staff has a treble clef and a key signature of one flat. The bass staff has a bass clef and a key signature of one flat. The music consists of several measures with various note values and rests. The dynamic marking *pp* is present.

Seventh system of musical notation, piano and bass staves. The piano staff has a treble clef and a key signature of one flat. The bass staff has a bass clef and a key signature of one flat. The music consists of several measures with various note values and rests. The dynamic marking *pp* is present.

*pp* Chorus

Orgue  
6 Symphonie  
tempo

Orgue  
6 Symphonie



Orgue

Orgue



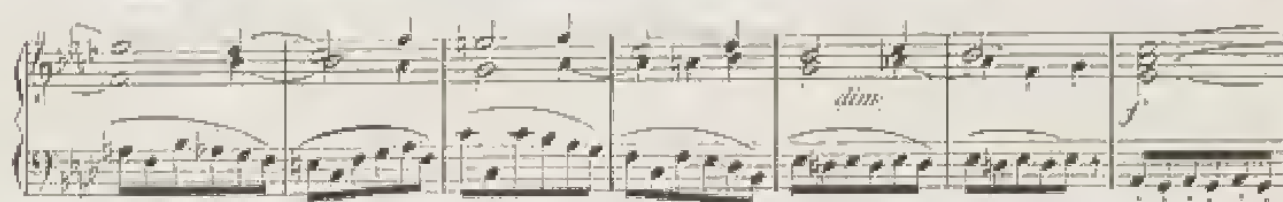
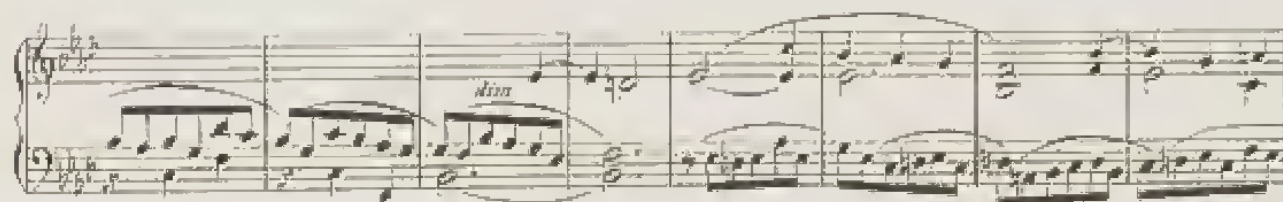
*Allegro*  
*Grande*  
*Grande*  
*no più più lento*  
*pp*

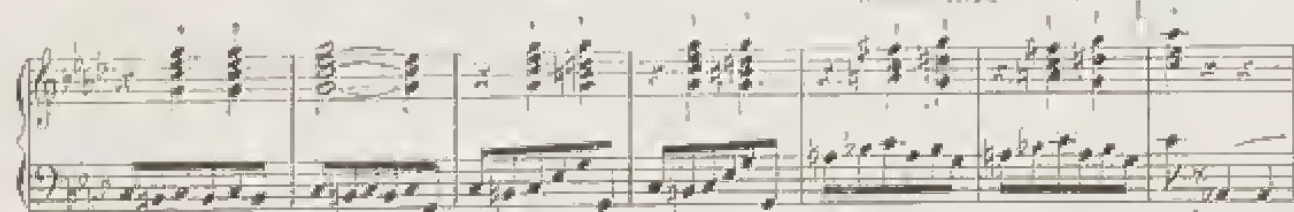
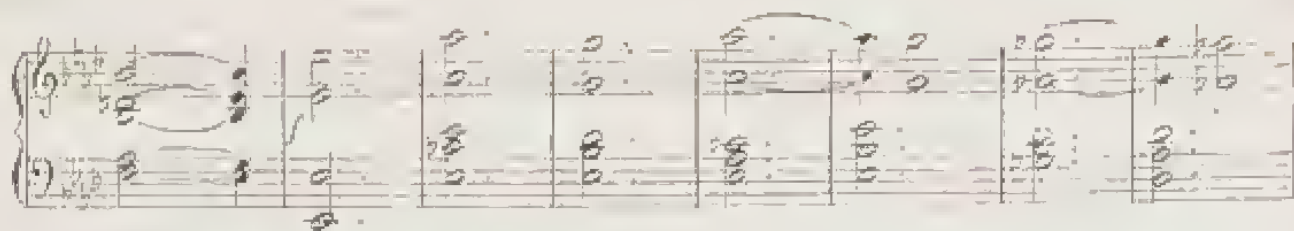
Andante M. 36 - J

*Vis à vis U.*  
*Solo*  
*p*  
*crisi*  
*dim*

*pp*

Donc la grande partition se termine de l'autre en 3.  
 Le deuxième passage est del clark in 3







Alta Capella M 132 - J

*fulla co. 10*

*dim.*

*sempre stazante*

*cres.*

*p*



Handwritten musical notation for the first system, featuring a treble and bass staff with various notes and rests.

Handwritten musical notation for the second system, including a *mf* dynamic marking.

Handwritten musical notation for the third system, including a *fms* dynamic marking.

Handwritten musical notation for the fourth system, including a *Harmonie* section label.

Handwritten musical notation for the fifth system, including a *pizzicato* dynamic marking.

Handwritten musical notation for the sixth system.

Handwritten musical notation for the seventh system.

105. Maigret

First system of a piano piece. The right hand features a melody with eighth and sixteenth notes, while the left hand provides a steady eighth-note accompaniment. The key signature has one flat, and the time signature is common time.

Second system of the piano piece. The tempo is marked *Piu mosso* M. 168. The right hand continues with a more active melody, and the left hand has some longer note values.

Third system of the piano piece. The right hand has a melodic line with some grace notes, and the left hand consists of sustained chords.

Fourth system of the piano piece. The tempo is marked *un poco piu lento*. The right hand has a descending melodic line, and the left hand has a simple accompaniment. Dynamics include *dim*.

Fifth system of the piano piece. The tempo is marked *Andante* M. 80. The right hand has a melodic line, and the left hand has a simple accompaniment. Dynamics include *dim*.

Sixth system of the piano piece. The right hand has a melodic line, and the left hand has a simple accompaniment. Dynamics include *dim*.

Seventh system of the piano piece. The right hand has a melodic line, and the left hand has a simple accompaniment. Dynamics include *ral*. The system ends with a double bar line and a repeat sign.

## OFFERTORIUM.

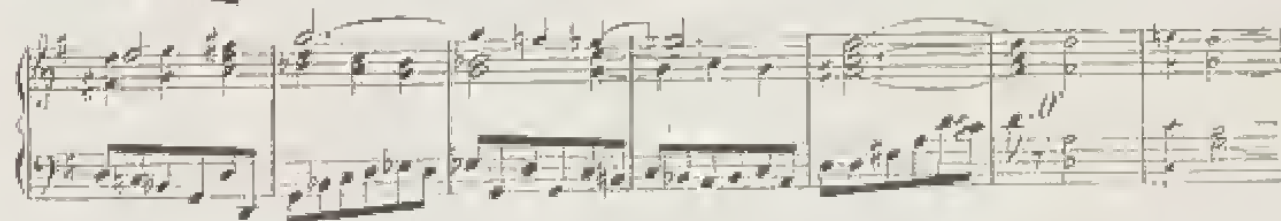
o

Moderato M. 108. J

The musical score is presented in six systems, each with a treble and bass staff. The notation includes various musical symbols such as clefs, key signatures, time signatures, notes, rests, and dynamic markings. The piece is in a moderate tempo and features a complex rhythmic structure with many sixteenth and thirty-second notes.

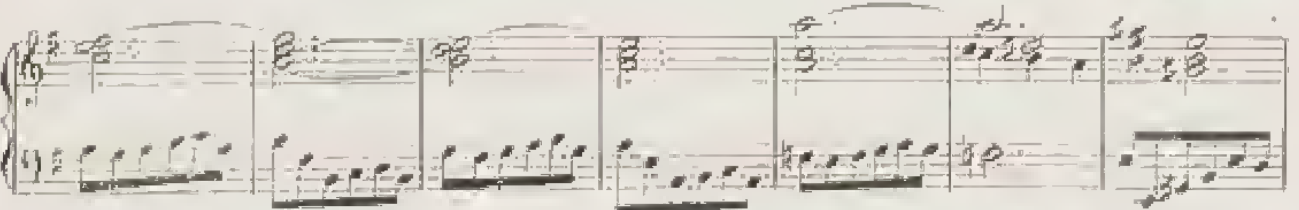
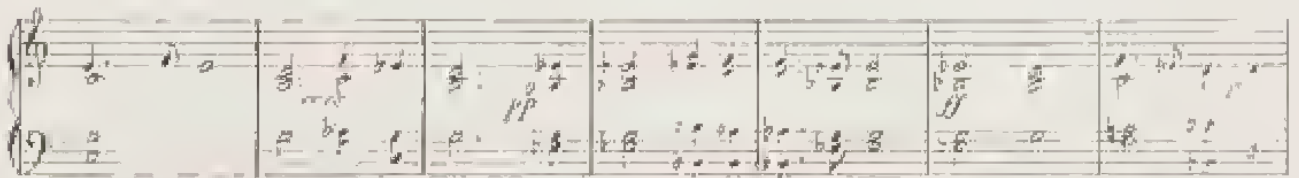
<sup>o</sup> Dans la grande partition en  $\frac{3}{4}$







Andante n. 76.



## SANCTUS.

<sup>o</sup> Maestoso M. 66

Handwritten note below the second system: 18 2/3 m. 61

Handwritten note below the sixth system: Un poco più vivo. M. 120

<sup>o</sup> Dans la grande partition, en 2





# SUB ELEVATIONEM.

Grave. M. 72.

N<sup>o</sup> 5.

*tuto e piano*

*tuto e piano*

*Vivo* *Presser*

*Vivo*

*Tempo I.*

*Vivo*

*Vivo*

*Vivo*



N° 6.

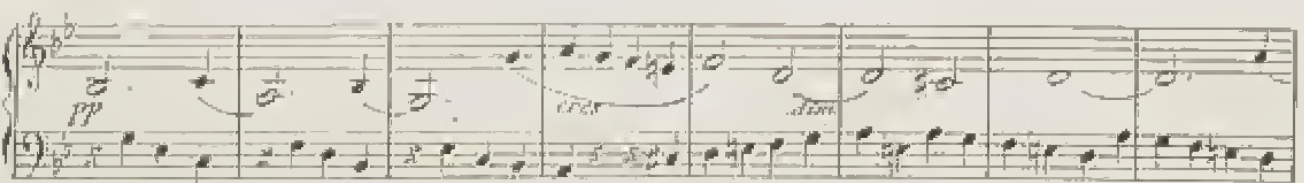
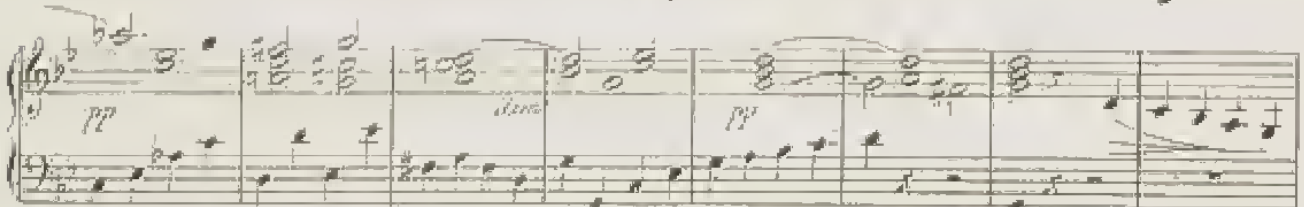
19

# AGNUS DEI.

Andante M. 68. J



*Il basso sempre staccato.*





*Allegro M. 88.*

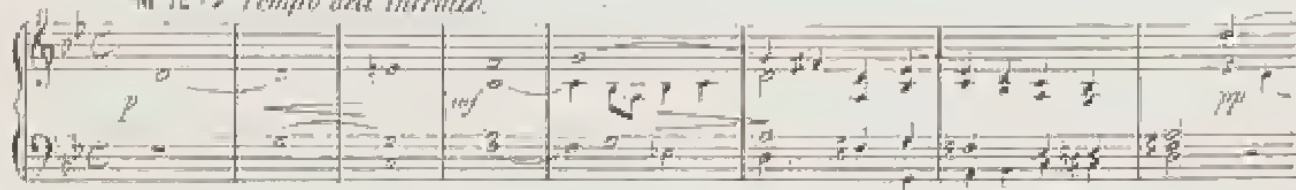
COMMUNIO.



*Gr. luo  
piano, p  
arrivato  
Don  
li b*



N. 72. *Tempo dell'Intrada.*



N. 80.



*Tempo del Kyrie.*



## Publications chorales pour voix d'hommes du même éditeur

[illegible]
$$\frac{1}{\sqrt{\pi}} \int_{-\infty}^{\infty} f(x) e^{-x^2} dx = \frac{1}{\sqrt{\pi}} \int_{-\infty}^{\infty} f(x) e^{-x^2} dx$$
$$b_{11} = \frac{1}{2} \left( \frac{1}{2} + \frac{1}{2} \right) = \frac{1}{2} \quad b_{12} = \frac{1}{2} \left( \frac{1}{2} - \frac{1}{2} \right) = 0 \quad b_{21} = \frac{1}{2} \left( \frac{1}{2} - \frac{1}{2} \right) = 0 \quad b_{22} = \frac{1}{2} \left( \frac{1}{2} + \frac{1}{2} \right) = \frac{1}{2}$$



X

*London*

*Indiculus.*

A

[illegible]

*Domine Deus orbis cum et cum spiri- tu o.*  
*sa-cu-lo-rum et men.* *Præctus.*  
*ni-ni-mus om-nium fi-de-li.*  
*um de-sancto-rum*  
*ab om-ni-vi-*  
*cu-lo-de-li-to-rum*  
*et*

*N: 2 Sequentia.*

*Di-es i-ne Di-es il-*  
*la sol-ut se-clum in fu-*  
*vil la bes-*  
*to Da-vi-d cum sy-bil.*  
*la cum sy-bil-lee*





*re - tur in quo*  
*to-tum con-di-ne-tur*  
*un-de mun-dus ju-di-ce-*  
*tur In-dec er-go cum-se-de-*  
*bit quidquid la-tet ap-pa-re-*  
*bit nil in-ul-tum re-ma-ne-*  
*un pieo sia ludo*  
*bit Quis sum mis-ser tuus Dic-tus-que*  
*quem pa-tris mun-do-ga-lus cum vix-jus-tus*  
*sit se-cen-sus sit se-cen-sus*  
*rea-tre men-de-majes-ta-tis qui sal-vandos salvas*  
*gra-tis sal-va-me sal-va-me*  
*sal-va-me sal-va-me fons*  
*pi-o-ta-tis*





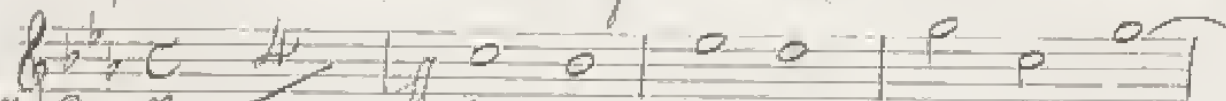
non sunt di-gnae sed tu bo-nus fac be-ni-gne



ne per-ren-ni cre-mor ig-ne ne per-ren-ni

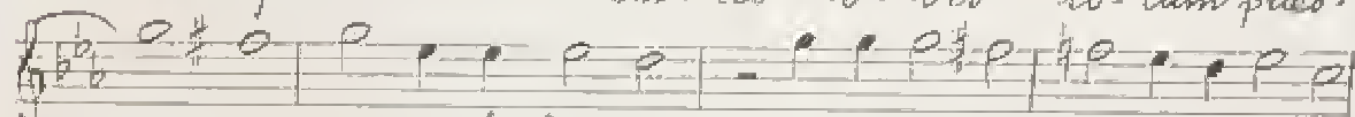


ne per-ren-ni cre-mor ig-ne

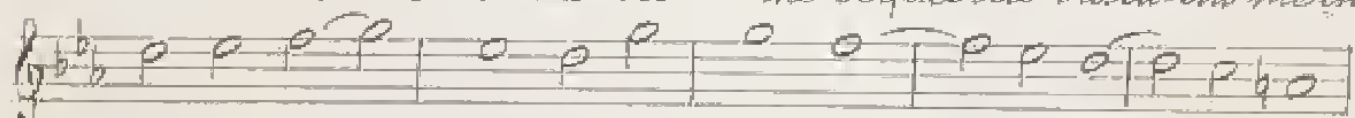


*alla Capella*

In-ter o-ves lo-cum praeb-



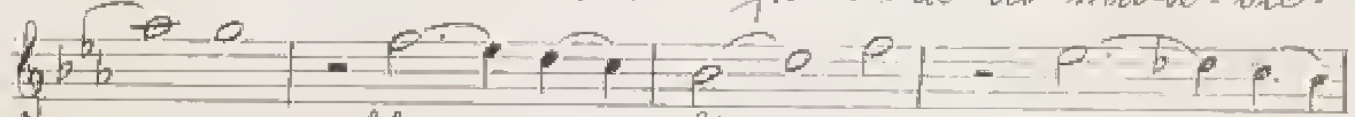
-ta et ab ha-dis me sequestra statu-ens me in



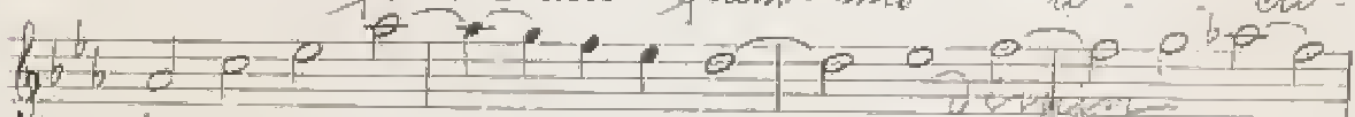
par-te dex- - tra statu-ens me in par-te dex



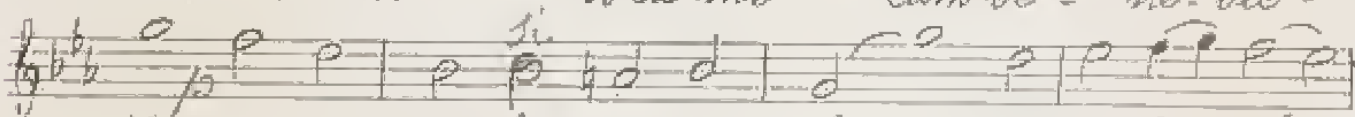
-tra con-fu-ta-tis ma-le-dic-



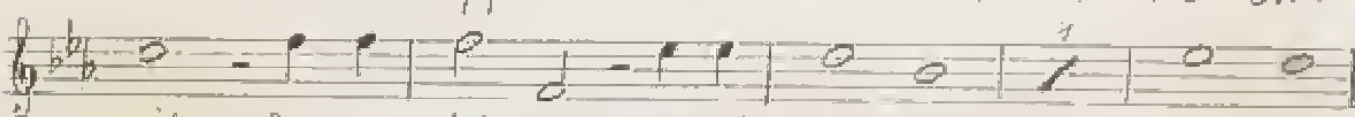
tis flam-mis flam-mis a - cri-



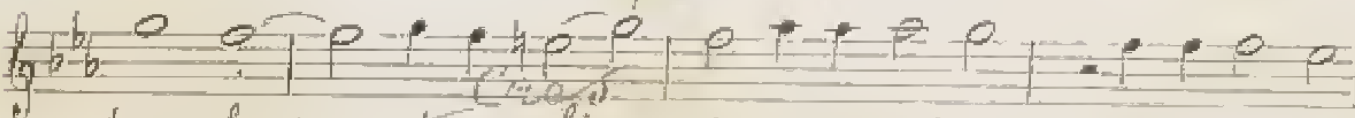
bis addic-tis vo-ca me cum be-ne-dic-



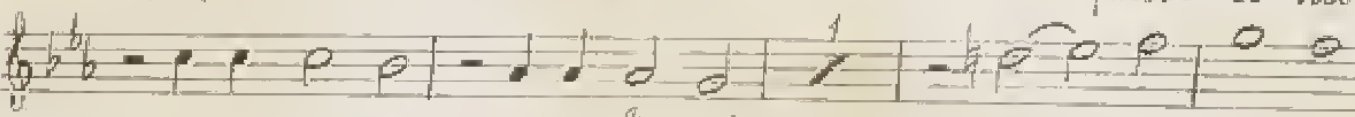
tis o-ro supplex et ac-clu-mis et ac-clu-



mis cor con- tin-tum qua-si ci-nis o-ro



sup-plex et ac-clu-mis cor contin-tum quasi-ci-nis



ge-re cu-ram me fi-nis

ge-re cu-ram







9.

Do. mi nus ex - tis - cum Et cum spi - ri - tu tu.

Sequentia Sancti Evangelii secundum Iohannem. glo. ri. a tu bi Do. mi - ne

Do. mi nus ex - tis - cum Et cum spi - ri - tu tu.

*Moderato.* Offertorium

Do. mi - ne De - us Chris -

to ra glo - ri - a Rex ra glo ri -

li. be - ra a - vi - mas an - ti - um fi

de - li - um de - fan - to -

nis in - ter - ni de - pro - fan - do

lu - en li. be - ra e - as de

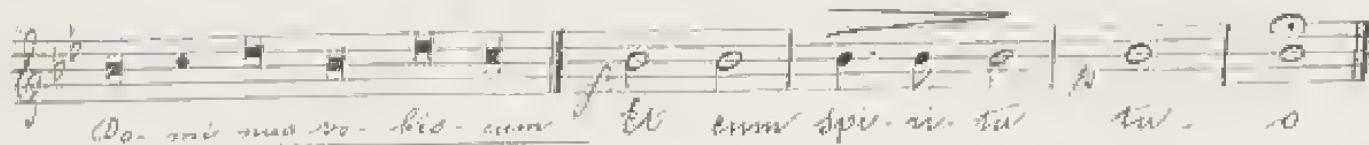
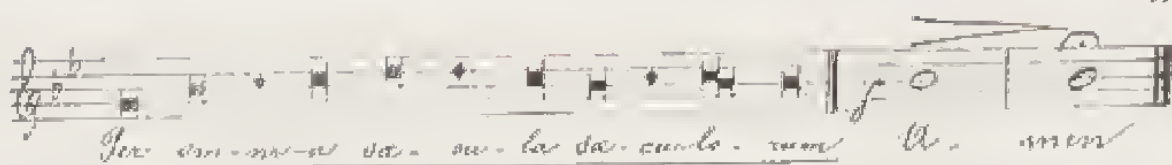
o - re le - o - nis no ab sor be - at e - as

in ter - ni no ca - dent in ob - cu - rum

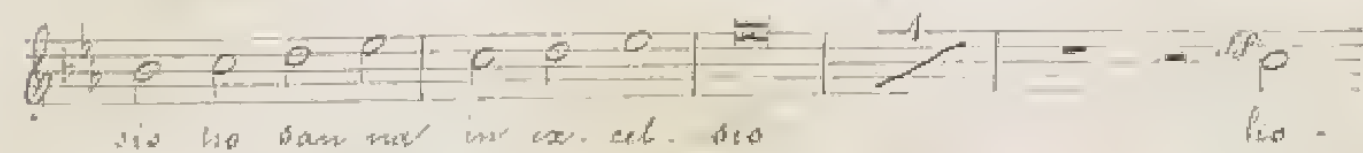
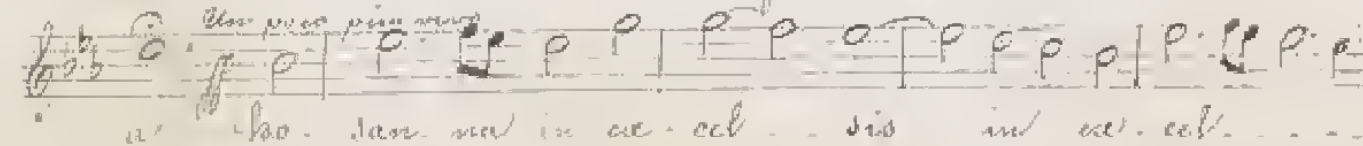
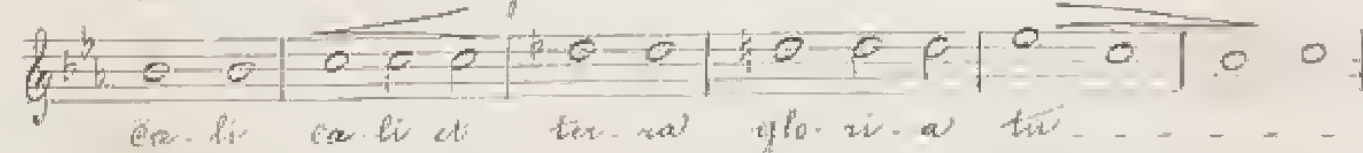
in ob - cu - rum

sed sig. ni - fer san - ctus Mi - cha - el re - pro - san - ctus

re. pre. sen. tet re. pre. sen. tet e. as in lu.  
 cem. Sane. tam. Quam o. lim a. bra.  
 ha a. bra. ha pro. mis. is. to et se. mi. ni et  
 se. mi. ni et se. mi. ni et se. mi. ni e. jus.  
 et se. mi. ni jus.  
*Andante* Ho. sa. as et pre. cio ti. bi Do. mi. no lau.  
 dio et. fe. ri. mus lau. dio et. fe. ri.  
 mus bu. sus. ci. pe pro a. ni. ma. bus  
 il. lis qua. sum ho. di. e me. mo. ri. am  
 fa. ci. mus fac e. as Do. mi. ne de moi. te trans.  
 si. re ad vi tam Quam o. lim  
 a. bra. ha a. bra. ha pro. mi. sis. to et se. mi. ni  
 et se. mi. ni et se. mi. ni et se. mi. ni e. jus.  
 et se. mi. ni jus.



## Sanctus





san - na ho - san - na Ho - san -  
 na in ca - cel - sis Be - ne - dic - tas qui  
 ve - nit in no - mi - ne Do - mi - ni  
 Be - ne - dic - tas qui ve - nit in no - mi - ne Do - mi - ni in  
 no - mi - ne Do - mi - ni Ho - san - na in ca - cel - sis ho -  
 san - na in ca - cel - sis  
 san - na ho - san - na ho -  
 san - na ho - san - na in ca - cel - sis  
 sis ho - san - na in ca - cel - sis in ca - cel - sis.

### *Piccola Elevation Tacet.*

Per om - ne sae - cu - la sae - cu - la. *f* a - men  
 in - ter - ti - o - num Sed li - be - ra nos a ma - lo  
 Per om - ne sae - cu - la sae - cu - la. *f* a - men  
 Sit - sem - pe no - bis signu Et cum spi - ri - tu tu - o.



# Agnus Dei

15.

*Andante.*

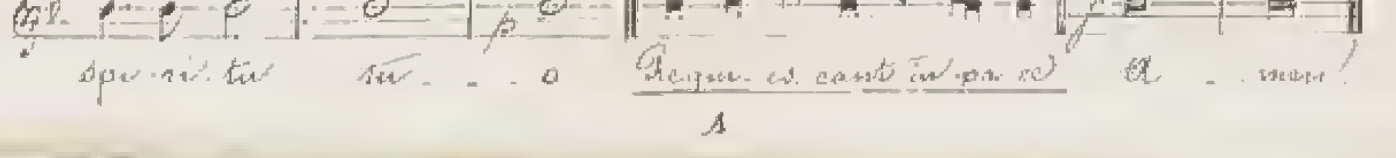
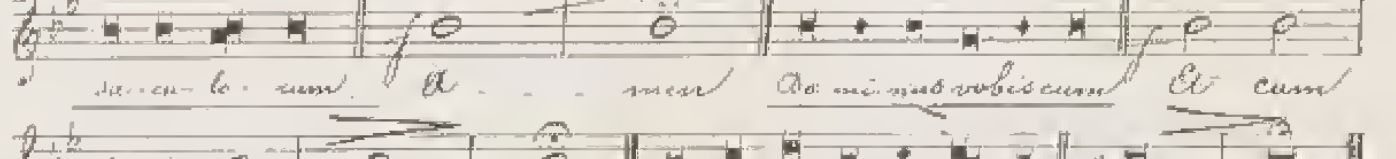
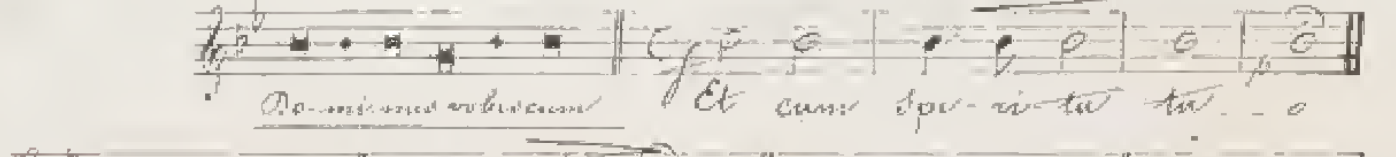
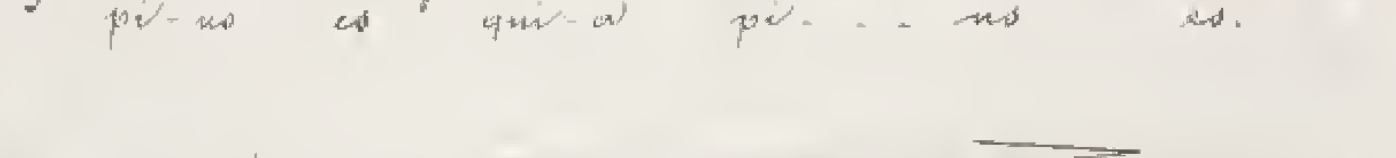
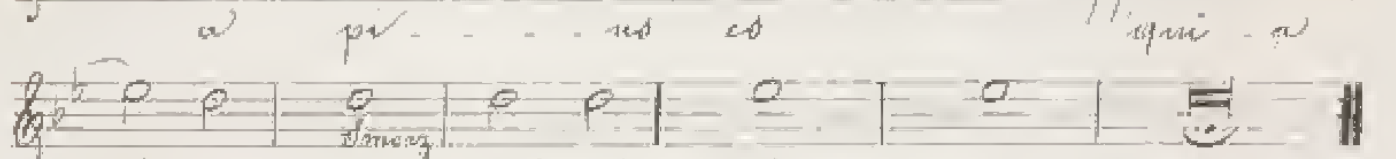
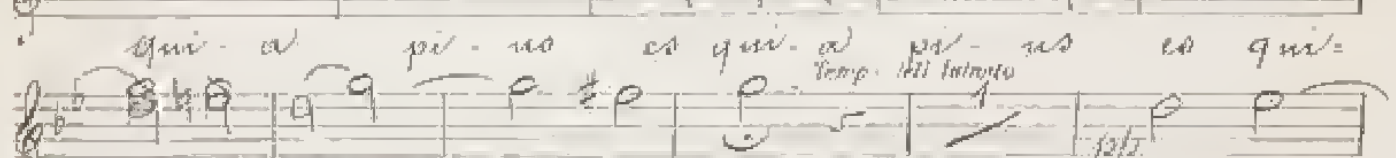
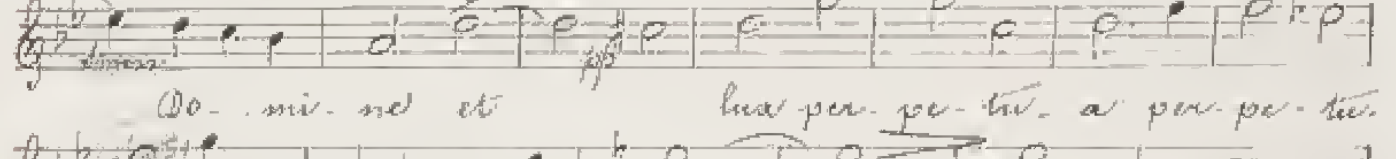
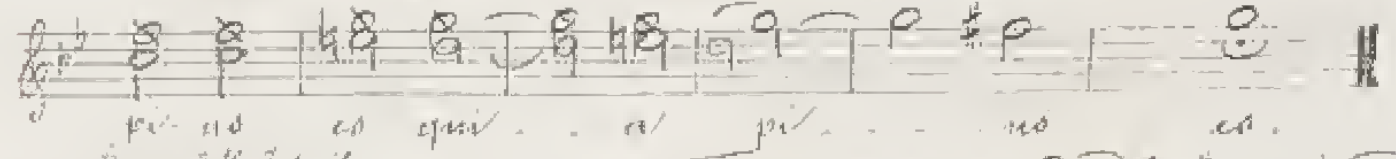
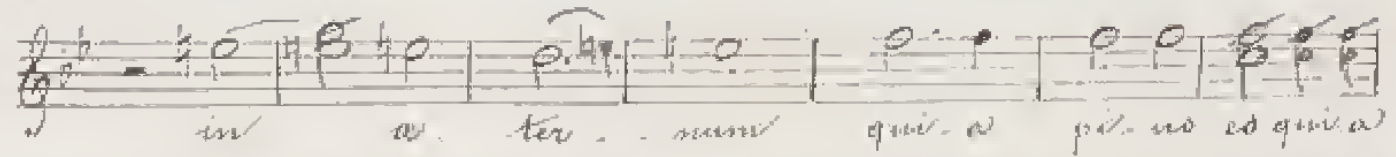
*Solo*

A-gnus De-i qui tol-lis pec-ca-ta mun-di do-na do-na e-is re-qui-em. do-na do-na e-is re-qui-em. A-gnus De-i qui tol-lis pec-ca-ta mun-di do-na do-na e-is re-qui-em. do-na e-is re-qui-em.

*All.*

## Commu-nio

Luce a-ter-na luce a-ter-na lu-ce-at in is Do-mi-ne cum sanc-tis spi-ri-tu.









# Missa pro defunctis. X

F. A. Gevaert.

Penon 2<sup>me</sup>.

## Introitus.

*Lento*

Requi-er-a-tus

Re-qui-er-a-tus

a-is Do-mi-ne

pe-ti-a per-pe-tu-a lu-ce at

e-is lu-ce-at e-

is be-de-ct hymnus De-us in

Si-an: et ti-bi sed-de-tur vo-

tan-in De-mi-sa-lem.

a-ur-di o-ra-ti-o-nem me-

an- ad te omnis ca-ro ve-ni-et.

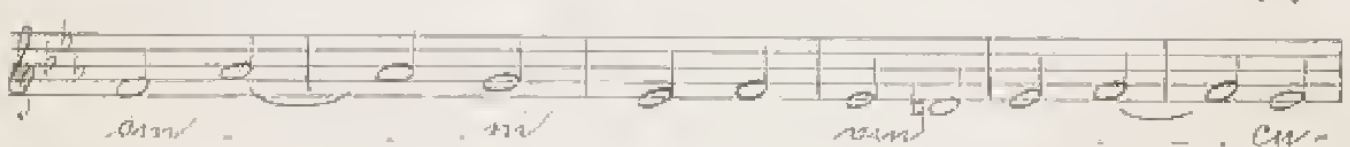
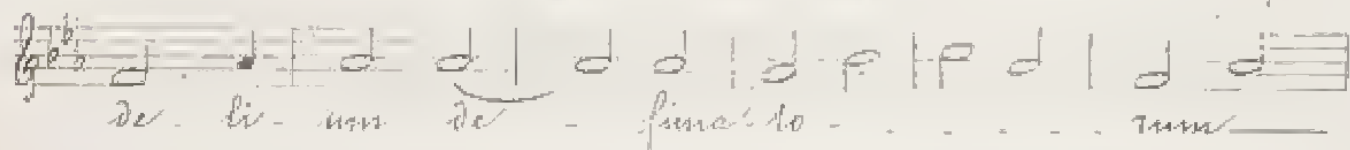
hy-ri-e-e-le.

- - i . . . son Ky - ri - e e le - i -  
 son e . . . le - i - son le i Christo e .  
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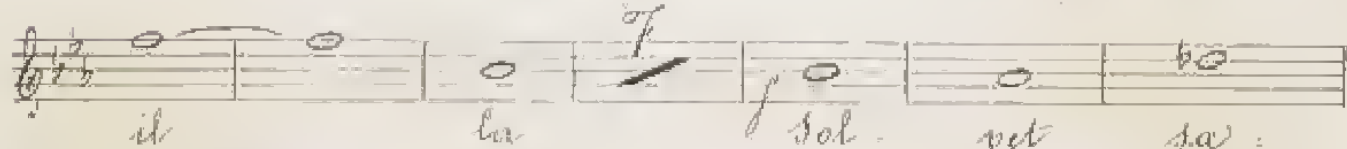
*Crætus.*

*allegro moderato.*



## N.º 2. Sequentia.

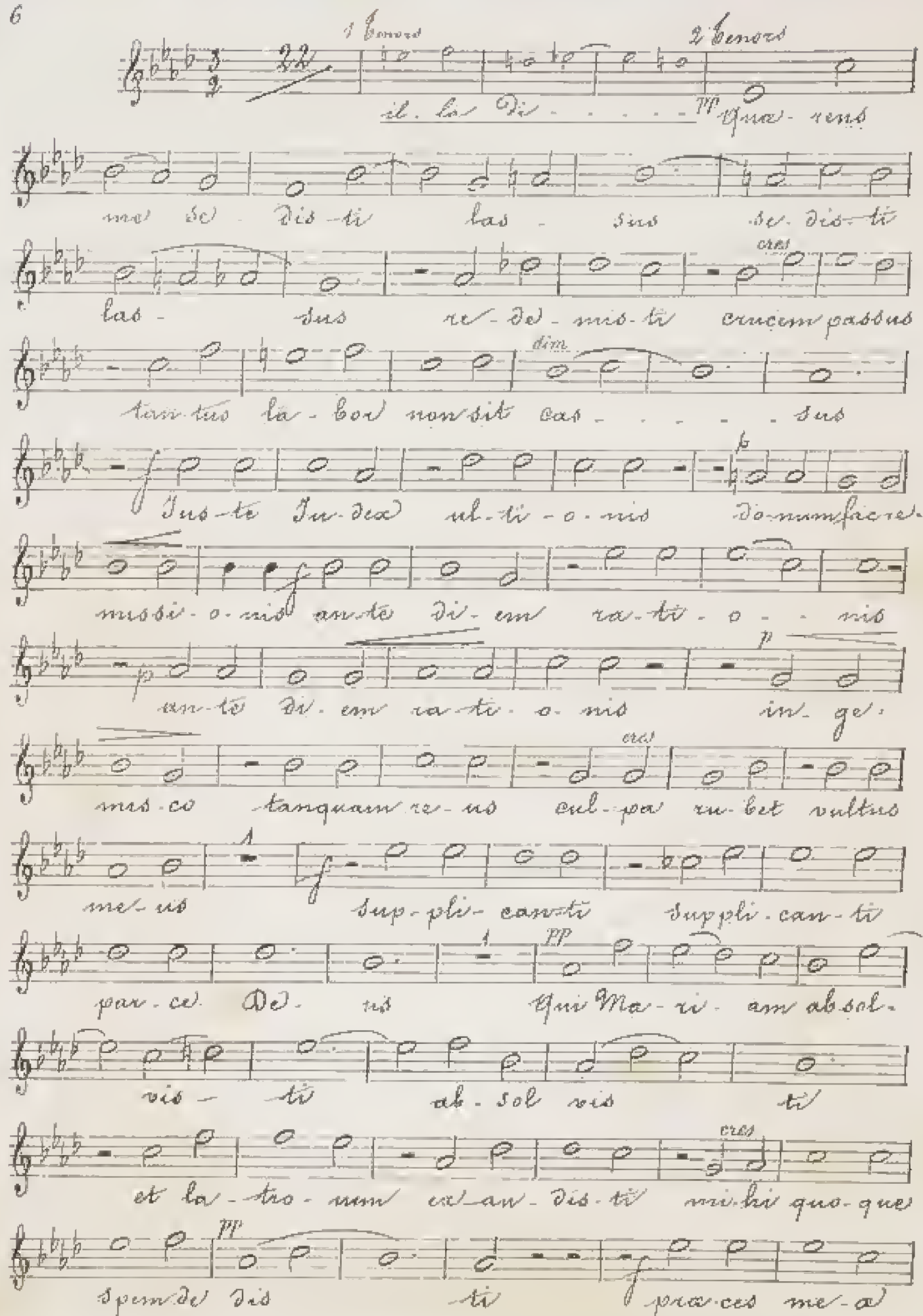
*allegro*



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1 5  
 be - scrip - tus pro - fe - re - me  
 in quo so - lum con - ti - ne - tur  
 non de mu - tuo ju - di - ce -  
 tur ju - dae ex - go cum se - de - bit  
 quidquid lae - les ap - pa - re - bit  
 nul - ul - tum re - ma - ne - bit  
*una voce più debole*  
 Quid cum mi - ser tunc dic - tur quis quem pas -  
 tro - num ro - ga - tur - us cum vix ju - sto sit de -  
 cu - us sit de - cu - us rex tre -  
 men - do - magis - tis tis qui sub - vando salvas  
 gra - tis sal - va me sal - va me  
 sal - va me sal - va me fons pi - e -  
*rall.*  
 tur - tur


  
 1. *benovo* *2. benovo*  
 il. la. Di. . . . . *pp* Qua. ren. s  
 me. de. dis. ti. las. sus. de. dis. ti.  
 las. sus. re. de. mis. ti. *cres* cruce. m. pas. sus  
*dim* tan. tus. la. bor. non. sit. cas. . . . . sus  
 sus. te. su. de. a. ul. ti. o. nis. do. num. fa. cere.  
 mus. si. o. nis. an. te. di. em. ra. ti. o. . . . . nis  
 an. te. di. em. ra. ti. o. nis. *p* in. ge.  
 mus. co. tan. quam. re. us. cul. pa. ru. bet. vultus  
 me. us. *f* sup. pli. can. ti. sup. pli. can. ti.  
 par. ce. De. us. *1* *pp* Qui. Ma. ri. am. ab. sol.  
 vis. ti. ab. sol. vis. ti.  
 et. la. tro. num. ex. an. dis. ti. *cres* mi. hi. quo. que  
*pp* spem. de. dis. ti. *f* pra. ces. me. a.

non dunt de que sed tu bo-nus fac bi-ni-que

ne per-ten-ni cre-met u-que ne per-ten-ni

ne per-ten-ni cre-met ig- . . . ne

In-ter o-vo lo-cum praes-

ta et ab ha-dis me sequestra me so-ques-

tra sta-tu-ens me in par-te dia- . . . tra

con-fu-ta-tis mule dic-tis flam-

mus acu-bus ad; dic-tis vo-ca vo-ca me vo-ca

me cum vo-ca me cum be-ne-dic-tis

O-ro sup-plea et ac-cla-mis cor con-

tra-dum qua-si ci-mis ye-re

cu-ram cu-ram ge-re cu-ram me-y fu-nis ye-re

cu-ram cu-ram me-i fi-nis-cu-ram



me. i fi. nis ge-re cu-ran-mes. fe. nis

*piu d'cello.*  
 Sa. cry-mo. sa di. es il. . . la qua resurget ex favilla

la- cry- mo sa di. es il- la lucry-mosa di. es il- la

qua resurget ex fa- vil- la Indi- can- dus ho-mo re- us Indi- can- dus

ho- mo re- us hu- ie er- go parce De- us

hu- ie er- go parce De- us ju- di- can- dus ho-mo re- us hu- ie

er- go parce De- us par- ce *piu d'cello* Pa.

e De- su Do- . . . mi- ne do- . . na

e- is re- qui- em *mf* do- na e- is re- qui-

em do- na e- is re- qui- em. a- men

*Domineus vobiscum* Et cum spi- ri- tu tu. . . o.

*Sequentia danielis et angelis decedunt in stormis* glo- ri- a ti- bi Do- mi- ne

*Domineus vobiscum* Et cum spi- ri- tu tu. . . o.



# Offertorium.

9

Moderato.

Nº 3.

*f* Do-mi-ne Je-su Chris-  
te Rex glo-ri-ae rex rex  
glo-ri-ae Li-be-ra a-ni-mas omni-  
um fi-de-li-um de-lun-cto-rum  
*f* de pe-nis in fer-ri  
*f* Li-be-ra e-as li-be-ra  
e-as de o-ra-le o-nis ne ab-so-r-be-at  
e-as tur-tar-um  
ca-dant in-ob-scu-rum  
in obs-  
cu-rum. sed sig-ni-  
ficet Sanctus Mi-chael re-pre-sen-tet  
e-as in lu-cem-be-ne-



Per om-ni-a sae-cu-la sae-cu-lo-rum f. Amen.

Do-mi-nus re-tes cum et cum spi-ri-tu san-cto.

Qui dum cor-da ho-mi-nu-m ad Do-mi-num

Gratias aga-mus Do-mi-ne de-us nos-tra Di-gnum et ius-tum est.

## Sanctus.

N<sup>o</sup> 4. *Allegretto* *ppp* Sanctus *And.* Sanctus.

Sanctus Do-mi-nus De-us Sa-ba.

oth Do-mi-nus De-us De-us Sa-ba. oth.

Sanctus Sanctus Ple-ni sunt

*And.* ca-li ca-li et ter-ra ca-li et ter-ra

glo-ri-a tu-a Ple-ni sunt ca-li ca-li et

ter-ra glo-ri-a tu-a *con poco più vivo*

San-ctus in ex-cel-sis ho-san-na in ex-



cel. sis in ex. cel. sis ho. san-na  
 ho. san-na ho. san-na in ex. cel.  
 sis Be. ne dic-tus qui ve-nit in  
 no. mi-ne Do. mi-ni Be-ne-dic-tus qui  
 ve-nit in no-mi-ne Do mi-ni in no-mi-ne  
 Do-mi-ni ho-san-na in ex. cel. sis  
 ho-san-na ho-san-na ho-san-na  
 ho-san-na in ex. cel. sis  
 ho-san-na in ex. cel. sis in ex. cel. sis

### *Gloria Jesu Bacet.*

Per om-ni-a sae-cu-la sae-cu-li a-men  
 in ex-cel-sis in ex-cel-sis in ex-cel-sis  
 Per om-ni-a sae-cu-la sae-cu-li a-men  
 in ex-cel-sis in ex-cel-sis in ex-cel-sis  
 Set semper vo-bis cum et cum spi-ri-tu sa-cro



## 13

*Ed. Emerson.*

Gen. pi - Ker

Edw. J. Kane.

*All. gro.*

Gloria in excelsis Deo. Cum Sanctis in

is in a - ter - num qui - a pi - us

es qui - a pi - us es qui - a pi - us

*Tempo dell'introito*  
es. *mf* Requiem a - ter - nam Do - na

*And*  
e - is Domi - ne et lux per - pe - tu - a per -

*f* pe - tu - a lu - ce - at *mf* e - is lu - ce - at

*Dim.* e - is *ff* cum sanc - tis tu - is

*Do*  
in a - ter - num qui - a pi - us es qui - a

*Tempo del Kyrie*  
pi - us es qui - a pi - us es.

*pp* qui - a pi - us es qui - a pi - us . . . es.

*Do. mi - nus re - bus cum* Et cum spi - ri - tu tu -

*sa - cu - lo - rum* a - men *Do. mi - nus re - bus cum* Et cum

spi - ri - tu tu - o. *ff* *Ala* qui - co - can - ti - in pa - ce *f* a - men.

B







1

## Missa pro defunctis

F. A. Gervais

Bassus 1<sup>us</sup>

Introitus.

*Lento* *ritardando* *lento* *cresc.*

Ae - nam do - na - tis Do - mi - ne

et lux per - pe - tua lu - ce - at

e - - - - - lu - ce - at e - - -

is Be - ne - dic - tum De - us in

di - - - - - on Et ti - bi re - de - tur vo -

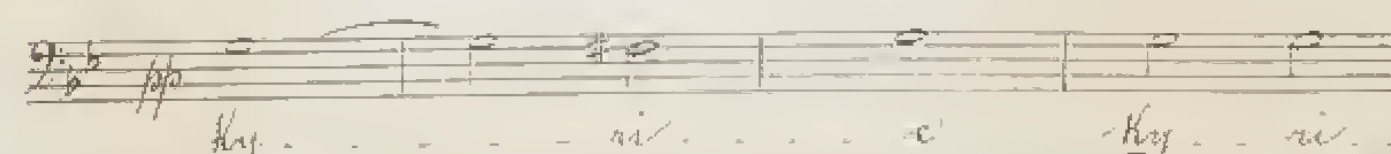
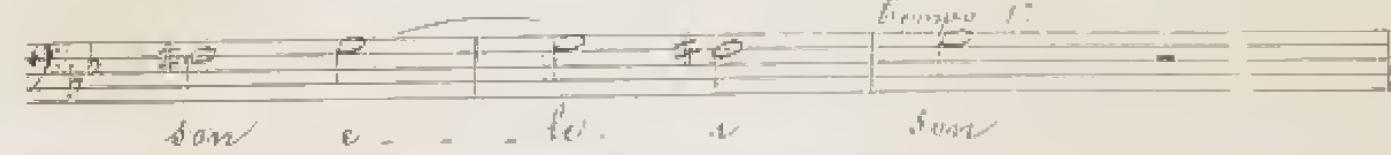
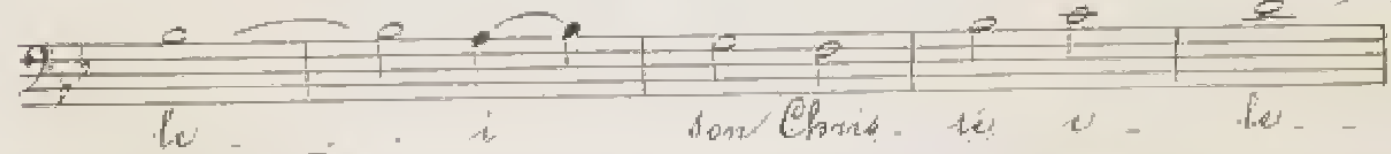
tum in Je - ru - sa - lem. *ff* *Ca.*

om - ni - bus san - c - ti - s in glo - ri - a

*And.<sup>te</sup>* ad te omnis sa - cr - ve - - - - - ni - et

Ky - ri - e e -

le - x - son Ky - ri e Ky - ri - e



*De minus vobiscum Et cum spi-ri-tu - sa.*

*sa - cu - lo - rum*  
*all: mod<sup>to</sup>*  
*A - men*

*Tractus.*

*Do . . . . . mi . .*  
*ne a - ri - mus em - ri - mus*  
*li - bi - um de - func - to . . . . .*  
*rum*  
*ab om - ni vin - cu -*  
*lo de - li - to . . . . . rum*

*N<sup>o</sup> 2. Sequentia.*

*allegro.*  
*Di - es i - ra Di -*  
*es il - la sol - ut*  
*sa - cum in fa - vil*

la - - - - - bis - te da - vid  
 cum sy - bil - - - - - la  
 Quon - tus tac - mor est fa -  
 tu - mo quan - do su - da est  
 ven - tu - - - - - us  
 cre - ta stric - te dis - cus -  
 su - us. su - ba mirum spargens so -  
 num per se - pulchra re - gr o - - - - - num  
 co - git omnes an - te thro - num no - ta thro -  
 num  
 mors stu - pe - bit et na -  
 tu - - - - - ra  
 curi re - sur - get  
 cre - a - tu - ra, Iu -  
 di - can - ti res - pon - su -



ra - res - pon - su - - - - -  
 re. Li - ber scriptus pro - fe - re -  
 - - - tur in quo to - tum con - ti -  
 ne - - - - - tur. un - de mi - nus  
 ju - di - ce - - - - tur. Du - dea - er - go  
 cum de - de - - - bit quidquid latet appa -  
 re - - - bit. *non proce pite lenti* nil i - multum re - ma - ne -  
 - - - bit. *pp* quid sum mi - ser tunc dic - tu - rus  
 quem pa - tro - num ro - ga - tu - rus cum vi - x ju - stus  
 sit de - cu - rus sit de - cu - rus. *ff* *Deus*  
 men - de ma - jo - ri - tis qui sal - vandos sal - vas gra - tis  
 sal - va me sal - va me sal - va  
 me fons pi - e - - - - - tis.

## Andante.

Pre - cor - da - re se - cul pi.  
 quod sum can - sa tu - a vi - a no me  
 per - das il - la di. . . . .  
 In - dex ut - ti - o - nis do - num fac re - mis - si - o - nis  
 an - te di - em ra - ti - o - nis In - ge - mus - co  
 tan - quam re - no cul - pa in - bet vul - tus meus  
 sup - pli - can - ti sup - pli - can - ti par - ce  
 De - us qui Ma - ri - am ab sol -  
 vis - ti et la - tes - nem ex - au - dis - ti  
 mi - hi spern - de - dis - ti pre - ces  
 me - a non sunt di - que sed tu bo - nus fac be -  
 ni - que ne per - ren - ni cre - mer igne

pp *no per-rem-ni* *no per-rem-ni* *mf*

*dim* *pp* *cre-mer* *ig-ne*

*1 Bass* *2 Bass* *1 Bass* *lo-cum-pros* *Inter-o-ves*

*alla Capella* *lo-cum-pros* *ta* *con-fu-sa-tis*

*ma-le-dic-tis* *Confu-ta-tis* *ma-le*

*Deus in* *dic-tis* *vo-ca-me* *vo-ca-me* *cum* *vo-ca-me* *cum* *bene*

*dic-tis* *o-ro* *sup-plea* *et* *ac-cli-mis* *cor* *con-tri-tum*

*qua-si* *ei* *nis* *ge-re* *curam* *me-i* *fi.*

*Cres* *no* *o-ro* *sup-plea* *et* *ac-cli-mis* *ge-re*

*Cres* *cu-ran* *cu-ran* *ge-re* *cu-ran* *me-i* *fi-nis*

*ge-re* *cu-ran* *ge-re* *cu-ran* *cu-*

*ram* *me-i* *fi-nis* *cu-ran* *me-*

*i* *fi-nis* *ge-re* *cu-ran* *me-i* *fi-nis.*



*fun. diretto*

La. cry mo. sa di. es il

la. cry mo. sa di. es il. la. qui resurget ex fa. vil. la.

San. di. can. dus ho. mo re. us ju. di. can. dus ho. mo re. us

*fun. messo*

hu. ic er. go par. ce De. us ju. di.

can. dus ho. mo re. us hu. ic er. go par. ce De. us

*fun. tenor*

pa. tr. ce

De. us

Do. mi. na do. na e. is re. qui.

em do. na e. is re. qui. em.

do. na e. is re. qui. em a. men.

*Domineus vobiscum* Et cum spi. ri. tu tu. o

*Requiescat in pace Evangelium Secundum Mattheum* Glo. ri. a ti. bi Do. mi. ne.


*Domineus vobiscum.* Et cum spi. ri. tu tu. o



# Offertorium

9

*Modérato.*

*N. 3.* 
  
 Do-mi-ne Je-su Chris-
   
 - - - - - to Rex glo-ri-ae rex
   
 glo-ri-ae. Li-be-ra a-ni-mas om-ni-
   
 um fi-de-li-um de-func-to- - - - - rum.
   
 et de pro-fun-do la-
   
 en *ff* Li-be-ra e-as li-be-ra e-as de o-mni-bus
   
 o-mni-bus ne ab-sor-be-at e-as tar-ta-
   
 rum. *dim.* *p* ne ca-dant in obs-
   
 cum sed
   
 signis for Mi-chae-il re-pre-sen-tat
   
 e-as in lu-cem sanctam *ff* quam o-lim
   
 a-bra-ha a-bra-ha pro-mis-si-ti.

et se-mi-ni et se-mi-ni et se-mi-ni  
 jus et se-mi-ni  
 mi se-mi-ni e jus.  
*Andante* hos-ti-as et pre-cae ti-be Do-mi-ne lan-  
*cres* des af-fer-ri-mus *ralli* laudes af-fer-ri-mus  
*Tempo 1<sup>o</sup>* bu-sus-ci-pe pro-a-ni-ma-bus il-lis  
*cres* qua-rum ho-di-e me-mo-ri-am fac-i-mus *mod* fac-as  
*Dim. rall* Do-mi-ne de-mor-to transire ad vi-tam *Dim rall*  
*Tempo 1<sup>o</sup>* *ff* quam o-lim a-bra-ha a-bra-  
 ha pro-mis-sio-ti et  
 se-mi-ni et se-mi-ni et se-mi-ni  
 e jus et se-mi-ni  
 ni se-mi-ni e jus.

Per om-ni-a sae-cu-la sae-cu-lo-rum. A-men.

Do-mi-nus vo-bis-cum et cum spi-ri-tu tu-o.

Sec-un-dum coe-le-stia. f. be-ni-mus ad Do-mi-num

Gra-ti-as a-gamus Do-mi-no De-o no-bis et Di-gnum est ius-ti-ti-am est.

## Sanctus.

Maestoso

San-ctus. sanc-tus

San-ctus Do-mi-nus De-us Sa-ba.

oth. Do-mi-nus De-us De-us sa-ba. oth

San-ctus sanc-tus Ple-ni sunt

cae-li cae-li et ter-ra cae-li et ter-ra glo-ri-a

tu-a Ple-ni sunt cae-li cae-li et ter-ra

glo-ri-a tu-a

son-na in cae-les-tis ho-san-na ho.

San-na ho-san-na in ex-cel-sis

*pp* Be-ne-dic-tus qui ve-nit in no-mi-ne Do-mi-ni

*ff* Be-nedic-tus qui ve-nit in no-mi-ne Do-mi-ni

*ff* ho-san-na in ex-cel-sis in ex-cel-sis

cel-sis ho-san-na ho-san-na

ho-san-na ho-san-na

in ex-cel-sis

ho-san-na in ex-cel-sis in ex-cel-sis.

### Pie Jesu Vacet.

*f* Per om-ni-a sae-cu-la sae-cu-lo-rum

*f* in ten-ta-ti-o-nem

*f* Sed li-be-ra nos a ma-l'o.

*f* Per om-ni-a sae-cu-la sae-cu-lo-rum

*f* de-deri-mus vo-bis cum spi-ri-tu tu-o.





in a - ter - num qui - a pi - us  
 es qui - a pi - us es qui - a pi - us es.  
*Tempo dell' intredo*  
 Pre - qui - a - ter - nam do - na - ris Do - mi  
 ne. et lux per - pe - tua a lu - ce - at  
 e - - - is lu - ce - at e - - -  
 is Cum sanctis tu - is in a -  
 ter - num qui - a pi - us es qui - a pi - us  
 es qui - a pi - us es.  
*Tempo del Kyrie*  
 qui - a pi - us es qui - a pi - us es.

Do - mi - nus vo - bis cum. Et cum spi - ri - tu - sal - o.  
 glo - ri - a cum a - - men Do - mi - nus vo - bis cum. Et cum  
 spi - ri - tu - sal - o. Pre - qui - es carit in pa - cis a - - men.







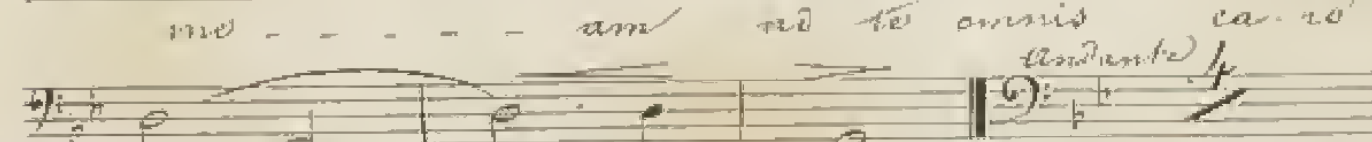
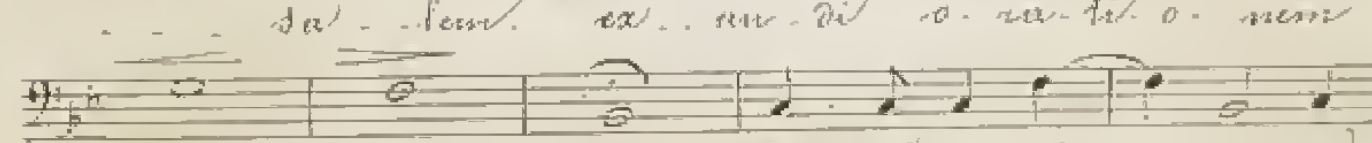
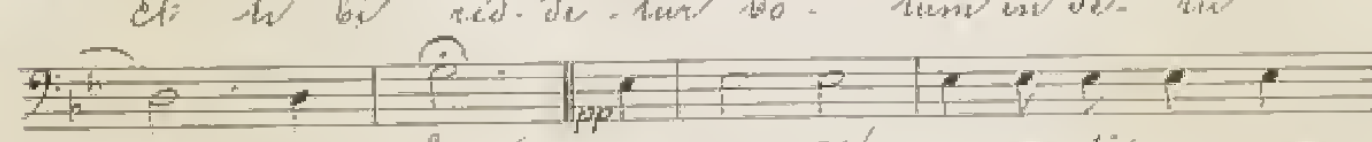
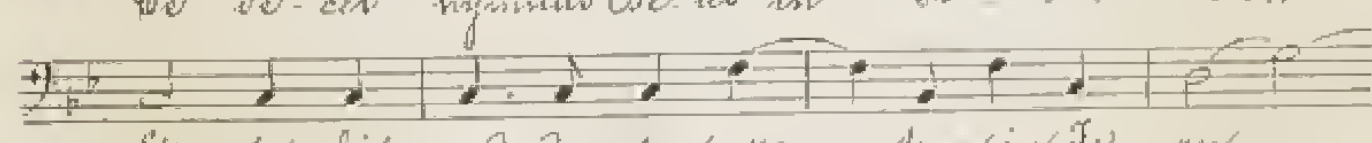
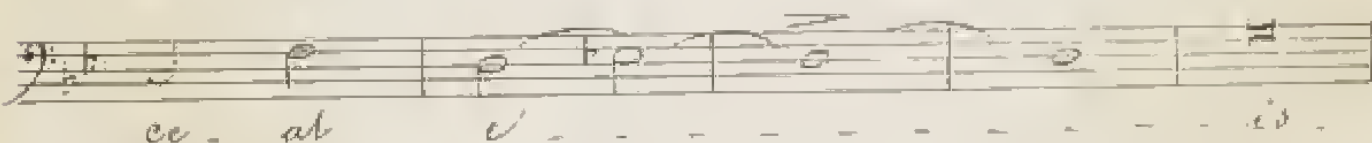
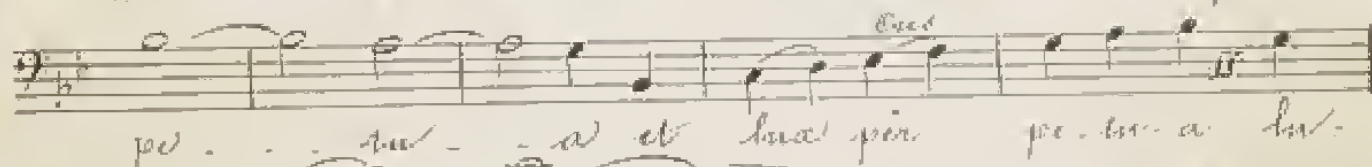
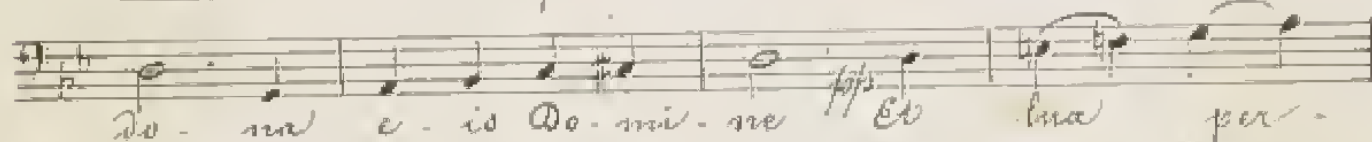
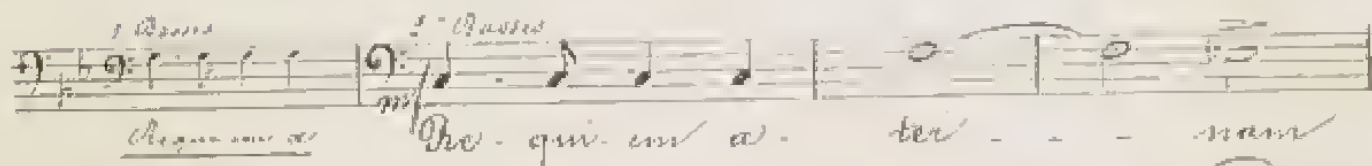
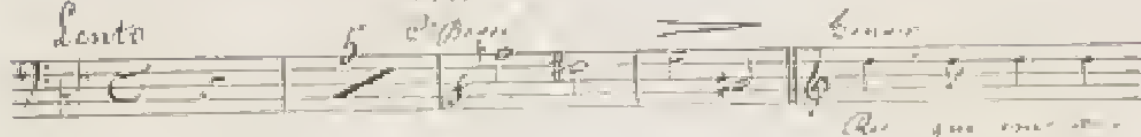
# Missa pro defunctis.

F. A. Gevaert.

Bassus 2<sup>us</sup>


Introduit.

Lento



*alto*

Hry - ri - v - e -  
le - i - son  
le - i - son  
lei son Christe e - le - i - son e - le -  
- i - son Christo e - le - i - son Chris -  
te e - le - i - son le - i  
le e - le - i - san Chris - te e -  
le - i - son e - le - i - son Hry -  
ri - v - e - le - i -  
son e - le - i - son Hry - ri - Hry - ri -  
v - le - i - son  
*Basso*  
le - i - son e - le - i - son.




De. mi. ses vo. bis cum. Et cum sp. ritus di. o.



Se. cu. lo. rum. a. men


*Cractus.*



ab. sol. vo. do.



mi. ne




ni. mas om. ni. um fi. de. li. um de. fune.



to. rum



ab om. ni. vin.



cu. lo. de. li. to



rum

## N<sup>o</sup> 2. Sequentia.



*Allegro 8*  
Di. es i. ra di. es



il. la sol. vet sa. chum



in fa. vil. la

Handwritten musical score in G major (one sharp) and 3/4 time. The score consists of 14 staves of music with Latin lyrics underneath. The lyrics are: *tes - ta da - vi cum sy - bil - ha quan - tus tra - mor est fu - tu - rus quan - do su - rea est ven - tu - rus cum - ta stic - te dis - ens - su - rus bu - ca mium spargens so - num per se - pulchra re - gi - o - num co - get omnes ante thro - num an - te thro - num Mo - ris stu - pe - bit et na - tur - ra cum re - su - re - get ex a - tu - ra In - di cam - ti - res - pon - su - ra res - pon -*

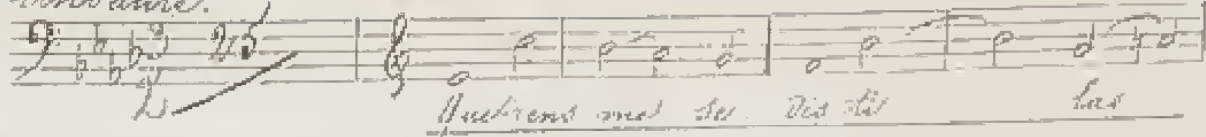
The score includes various musical notations such as clefs (soprano, alto, tenor, bass), key signatures (one sharp), time signatures (3/4), and dynamic markings (f, pp, mf, f, dem). There are also performance instructions like "Andante" and "Tempo 1°". The lyrics are written in a cursive hand, and the music is written in a clear, legible hand.



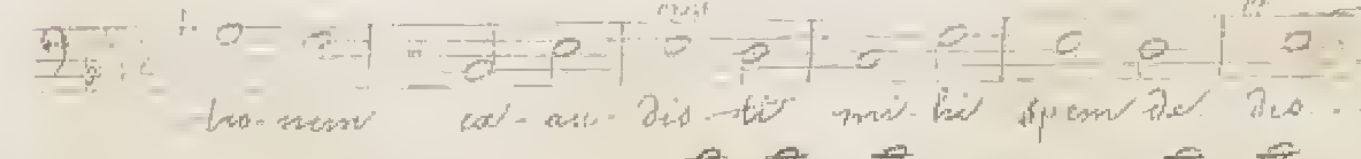
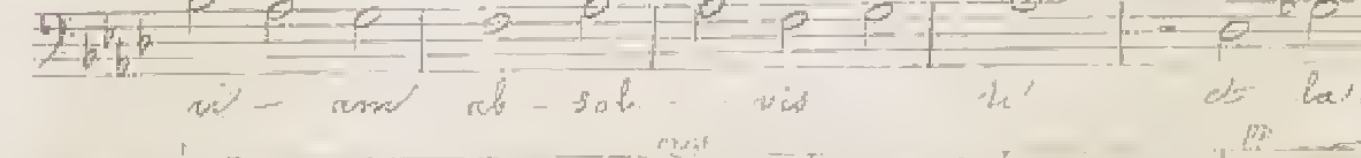
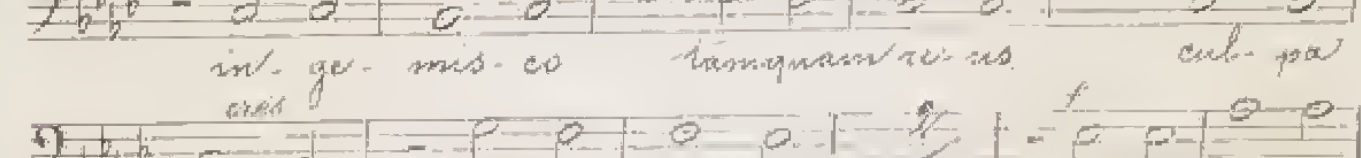
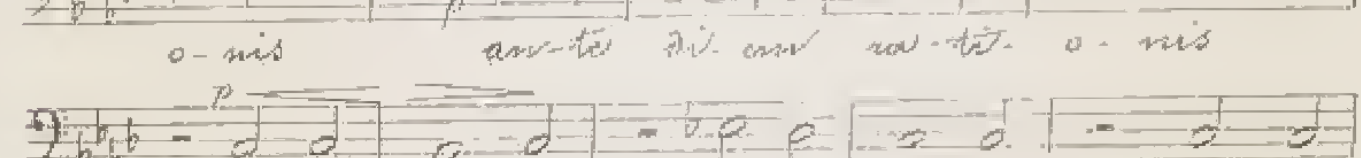
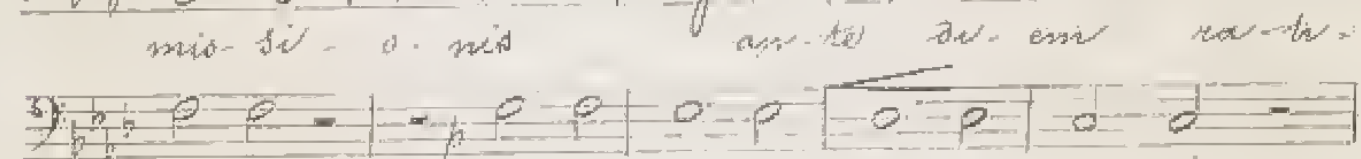
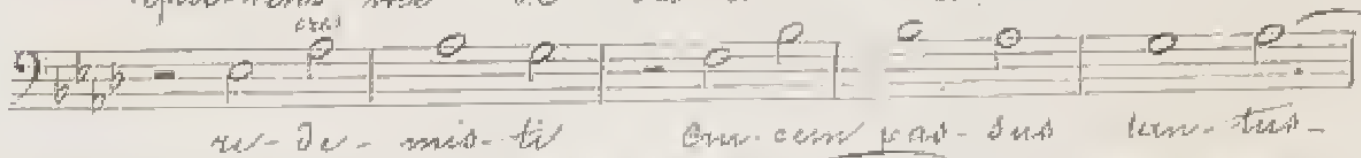
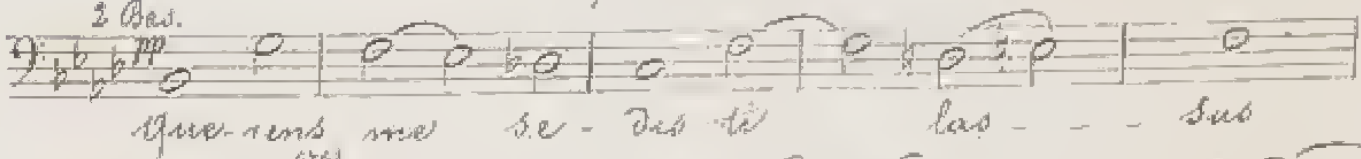
*pp* sur. . . . . *ra* . . . . . *f* *Si.*  
*1*  
 ber scrip-tus pro-se re . . . . . tur  
 in quo to-tum con-ti-ne . . . . . tur  
 un-de mun-dus ju-di ce  
*ff* tur In-dea ex-go cum se-de . . . . . bit  
 quid-qui la-tet appa-re . . . . . bit *rit i.*  
*3* *rit poco più lento.*  
 nul-lum re-ma-ne . . . . . bit *pp* *Quid sum*  
 mi-ser tunc dic-tu-rus quem pa-tro-num ro-ga-tu-rus  
 cum via jus-tus sit se-cu-rus sit se-cu-  
*2* *ff* *rit* *ms* Rex tri-mun-de ma-jes-ta-  
 tis qui sal-vandos salvas gra-tis sal-va  
 me sal-va me sal-va me fons  
*coll.*  
 pi-e-ta-tis . . . . . tis.

Andante.

2. Tenor



2 Bass.



7

di. que sed tu bo-nus fac be-ni-gue me

per-ven-ni cre-mex i-gue ne per-ven-ni

ne per-ven-ni cre-mex ig. - - - ne

fi. cum praed. - - - In-ter o-ves

lo-cum praed. - - - ta et ab ha-dio me sequestra

sta-tu-ens me in par-te dca. tra

con. - fu. ta-tis ma-le - dic-tis flam.

mis a-cir-bus ad-dic-tis ro - ca me cum be.

ne-dic-tis o. ro supplex et ac-cliv.

mis cor contritum qua-di ei-nis ge-re curam me i fi.

mis ge-re curam me i fi-nis fi-nis cor con-

tri-tum con-contritum qua-di ei-nis ge-re curam me i

fi-nis me-i fi-nis ge-re curam cu-ram.

D



*ff*

me. i fi. nis cu. ram me. i

fi. nis ge. re cu. ram me. i fi. nis *Da. cry.*

mo. sa di. es il. . . . . la di. es il. la lacrymosa

di. es il. la qua. re. surget ca. sa. villa ju. di. can. do.

Ho. mo re. us ju. di. can. do ho. mo re. us.

hu. ic er. go pa. ce. par. ce De. us ju. di. can. do ho. m.

re. us hu. ic er. go pa. ce De. us par. ce

*Piu. to. tu* *ff* Bi. e De. us *mf* Do. . . . . mi. ne *dim*

do. na e. is re. qui. am Do. na e. is

re. qui. am do. na e. is re. qui. am. ra. men.

*Domineus vobiscum. Et cum Spi. ri. tu tu. . .*

*Sequentia Evangelii secundum Mattheum* glo. ri. a ti. bi Do. mi. ne

*Domineus vobiscum Et cum Spi. ri. tu tu. . .*



# Offertorium

Moderato.

N. 3.

Do - mi - ne Je - su Chris - - - -

Rea glo - ri a rex rex glo - ri -

a Li - be - ra a - mi - mas om - ni -

um fi de - li - um de - fun - to - - - - rum.

et de pro - fun - do la - en

Li - be - ra e - as li - be - ra e - as de o - ri - be -

o - nis ne ab - sor - be - at e - as ter - - -

- - - - - ta - rus ne cadant in obs - cu - rum

in obs - cu - - - - - rum.

sed sig - ni - fic re - pre - sen - tat

e - as in li - - - - - cem sanc - tum quam

o - lim a - bra - ha a - bra - ha promi - sis - - - -

D.

*ti* *et* *se-mi-ni* *et*  
*se-mi-ni* *et* *se-mi-ni* *e*  
*ius* *et* *se-mi-ni*  
*se-mi-ni* *e* *ius*  
*Andante* *mod.* *ti-as* *et* *pre-ces* *tri-bi* *do-mi-*  
*no* *of.* *se-ri-mus* *laudes* *et* *se-ri-mus*  
*ben* *susci-pe* *pro* *a-ni-mabus* *il-lis* *qua* *rum*  
*ho-di-e* *me-mo-ri-am* *fa-ci-mus* *fac* *e-as*  
*do-mi-ne* *de* *mor-tu* *tran-si*  
*re* *ad* *vi-tam* *Quam* *o-lim* *a* *bra-ha* *abra-*  
*ha* *pro-mis-sis* *ti* *et* *se-mi-ni*  
*et* *se-mi-ni* *et* *se-mi-ni* *e* *ius* *et*  
*se-mi-ni* *se-mi-ni* *e* *ius*

Per omnia secula seculorum Amen.

Domine vobiscum Et cum spiritu tuo.

Secundum Corda Sabimus ad Domini.

Gratias agamus tibi Domine Deus noster Dignum est.

## Sanctus.

*Moderato*

Nº 4. *Cres.*  
 Sanctus Sanctus Sanctus  
 Dominus Deus Sabaoth  
 Dominus Deus Sabaoth  
 Sanctus Sanctus Ple-ni sunt  
 caeli et terra glo-ri-a tua  
 Ple-ni sunt caeli  
 et terra glo-ri-a tua  
 Ho-san-na in ex-celsis



cel - sis ho - san - na in ex - cel sis ho - san - na  
 ho - san - na ho - san - na in ex - cel - sis  
 Be - ne - dic - tus qui ve - nit in no - mi -  
 ne Do - mi - ni Be - ne - dic - tus qui ve - nit  
 in no - mi - ne Do - mi - ni in no - mi - ne Do - mi - ni  
 ho - san - na in ex - cel - sis ho -  
 san - na ho - san - na ho - san - na  
 ho - san - na in ex - cel - sis  
 ho - san - na in ex - cel - sis in ex - cel - sis.

### *Pie Jesu Pacet.*

Per omni a sae - cu - la sae - cu - la a - men  
 in ten - ta - ti o - nem sed li - be - ra nos a - ma - lo  
 Per omni a sae - cu - la sae - cu - la a - men  
 sit semper vo - bis cum Et cum spi - ri - tu tu o.



# Agnus Dei.

*Andante*  
Nº 6

*1. ten.*  
Do. na e. is

*cres.*  
Do. na e. is

*1. Bas. &*  
is re qui em

*cres.*  
Do. na e. is Do. na

*f*  
e. is Do. na e. is

*pp*  
re. - qui. - em

*pp*  
Do i qui sol. lis pec. ca. ta mun. -

*cres.*  
re Do na e.

*cres.*  
is Do. na re. - - qui.

*f*  
em sem. pi. - ter - - - nam.

## Communio.

*all.*  
Lux a. - ter. na lux a. - ter. na lu - ce - at i.

*f*  
is Do. - mi - ne cum San. - cto spi. -

*p.*

184.

*Do*  
is in a - ter - num qui - a pi - us  
es qui - a pi - us es qui - a pi - us es.  
*Tempo del Introito.*  
*dim.* Requiem a - ter - num do - na e - is do - mi - ne et  
*mod.*  
lua per - pe - tu - a et lua per - petua lu -  
ce at - is lu - ce - at -  
*Tempo 12*  
is Cum sanctis tu - is  
*Do*  
in a - ter - num qui - a pi - us es qui - a  
pi - us es qui a pi - us es.  
*Tempo del Kyrie*  
*dim.*  
es qui - a pi - us es.

*Do mi - nus vo - bis cum* Et cum spi - ri - tu tu - o.  
sa - cu - la - men. Do mi - nus vo - bis cum Et cum  
spi - ri - tu tu - o. Re - qui - es cant in pa - ce. A - men.



